

BBC-1 COLOUR

CAMERA SCRIPT

02347/2231

STUDIO T.C.6

DOCTOR WHO 4X

"IMAGE OF THE FENDALL"

by Chris Boucher

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Director ..... GEORGE SPENTON-FOSTER  
P.A. .... PRUE SAENGER  
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Assistant ..... DI CLARK  
  
P.U.M. .... JOHN NATHAN-TURNER  
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Make-up Artist ..... PAULINE COX  
  
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Grams Operator ..... GORDON PHILLIPSON  
Electronic Effects Op. ... DAVE JERVIS  
  
Vision Mixer ..... SUE THORNE  
Floor Assistant ..... BARBARA SIMONIN  
Senior Cameraman ..... PETER HIDER (Crew 10)

Spool: 413411

Timing: 24'38"

SATURDAY 20th AUGUST 1977

T.C.6.

1400 - 1800

Camera Rehearsal  
(with TK-35 (16 mm) 1400-1800  
and TK-42 (35 mm) 1400-1800)

1800 - 1900

DINNER

1900 - 1930

LINE-UP

1930 - 2200

RECORD VTC/6HT/B19180/ED/ED  
(with TK-35 and TK-42)

EPISODE ONE



DOCTOR WHO 4X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor .....	TOM BAKER
Leela .....	LOUISE JAMESON
Thea Ransome .....	WANDA VENTHAM
Dr. Fendelman .....	DENIS LILL
Martha Tyler .....	DAPHNE HEARD
Jack Tyler .....	GEOFFREY HINSLIFF
Maximillian Stael .....	SCOTT FREDERICKS
Ted Moss .....	EDWARD EVANS
Adam Colby .....	EDWARD ARTHUR
David Mitchell .....	DEREK MARTIN
Hiker .....	GRAHAM SIMPSON

' DOCTOR WHO '

by

Chris Boucher

"IMAGE OF THE FENDAHL"

S/B TKS

EPISODE ONE

RUN TK-42

TELECINE 1 DUR: ( 28" )

OPENING TITLES

MUSIC  
31"

S/I TJ 1

1. IMAGE OF THE FENDAHL

S/I TJ 2

2. by CHRIS BOUCHER

S/I TJ 3

3. PART ONE

END TK1

4A 3A 1A

28.

1 A

1. INT. COLBY'S LAB. NIGHT

CU Skull on  
f/g bench

PULL OUT to  
find COLBY  
L of frame

(CHEMICALS, BALNCES,  
BUNSENS, MICROSCOPES  
SLIDE-RULES, CALIPERS  
ARE HAPHAZARDLY  
DISTRIBUTED ON  
THE WORK BENCHES  
AND THE FLOOR)

(4, next)



(Shot 28 on 1)

THERE IS, HOWEVER,  
A SINGLE ISLAND  
OF TIDINESS IN  
THE GENERAL CLUTTER.

ON A SMALL WORK  
BENCH, A SKULL HAS  
BEEN RE-CONSTRUCTED  
FROM FOSSILISED  
FRAGMENTS AND  
MOUNTED ON A STAND.

PROFESSOR ADAM  
COLBY IS GLARING  
BALEFULLY AT THE  
SKULL.

THEA RANSOME.

IN HER TWENTIES, DRESSED  
IN A LAB. COAT,  
IS WORKING AT A  
MICROSCOPE)

COLBY: (TO THE SKULL) Well don't  
just sit there, Eustace. Say  
something. /

29. 4 A  
MLS THEA  
at 2nd bench

(1, next)



(Shot 29 on 4)

30. 1 A  
MS COLBY L of  
frame, skull R
- THEA: Why don't you just publish  
and get it over with?
- COLBY: Why should anybody believe  
it? I found him and I don't.
31. 4 A  
MLS THEA as  
she rises and Xs  
down to COLBY  
for 2-s  
COLBY/THEA
- (THEA SNATCHES  
UP A CLIPBOARD  
AND THRUSTS IT AT  
HIM CHALLENGINGLY)
- THEA: (ICILY) Are you questioning  
my technical competence?
32. 1 A  
MS COLBY L  
of frame.  
PAN DOWN  
(losing COLBY)  
to skull
- COLBY: Of course not. The  
volcanic sediment is twelve million  
years old. I accept without  
reservation the results of your  
excellent potassium-argon tests.  
What I don't accept is that Eustace  
got himself buried under a volcano  
at least eight million years before  
he could possibly have existed.
33. 3 A  
MCU Door  
It opens and  
STAEEL enters
- (ENTER MAXIMILLIAN  
STAEEL)
- STAEEL: Professor Colby. Doctor  
Fendelman is waiting for the  
corrected co-ordinates.
34. 4 A  
3-s COLBY/STAEEL/THEA  
COLBY rises, Xs  
to STAEEL at door.  
TIGHTEN + lose  
THEA  
Let STAEEL go. HOLD  
COLBY's X back to  
stool and sit.
- COLBY: (HANDING HIM THE CLIP-BOARD)  
There you go.
- STAEEL: Thank you. (TURNS TO GO)
- COLBY: Oh and Max, *End*  
~~Remember, start the day with~~  
a smile. ~~And get it over with.~~
35. 1 A  
MCU COLBY he  
looks to THEA  
+ winks
- (STAEEL LEAVES  
WITHOUT COMMENT COLBY  
WINKS AT THEA)
36. 4 A  
CU THEA  
she laughs

S/B TK-35

RUN TK-35

TELECINE 2: ('DUR: )

SOP

Int. Wood. Dusk.

The HIKER is now deep in the wood. He pauses to examine his compass, glancing around uneasily.

END TELECINE 2.

---

37. 3 A 2. INT. CORRIDOR. NIGHT 3A

LS Corridor  
STAEL Xs down,  
unlocks door,  
+ enters  
Fendelman's Lab.

(STAEL WALKS  
DOWN CORRIDOR  
TOWARDS THE  
DOOR OF  
FENDELMAN'S  
LAB. + HE  
ENTERS)

(1, next)



6

(Shot 37 on 3)

1B 2A

38. 1 B 2. INT. FENDELMAN'S LABORATORY. NIGHT.

LS LAB.  
FENDELMAN at  
top R corner.  
On hearing  
key in lock  
he Xs down to  
STAEI at door  
for 2-s  
STAEI/FENDELMAN

(A BANK OF DIALS  
AND CONTROLS MONITORS  
AND REGULATES POWER  
INPUT.

ANOTHER BANK  
CONTROLS DIRECTIONAL  
CO-ORDINATES.

IN THE CENTRE OF  
THE SET-UP THE  
MAIN CONSOLE  
CONTROLS THE TIME  
DISPLACEMENT  
SWEEP.

THIS CONSOLE HAS  
AT ITS CENTRE A  
SMALL VISION  
SCREEN.

BESIDE THIS  
SCREEN IS A BANK OF  
PUSH-BUTTONS  
MARKED 'COMPUTER  
ENHANCE'.

DOCTOR FENDELMAN  
IS MAKING FINAL  
ADJUSTMENTS TO  
THE EQUIPMENT.

AFTER A MOMENT  
OR TWO STAEI  
ENTERS)

FENDELMAN: Ah good. (cont...)

(2, next)

(Shot 38 on 1)

FENDELMAN Xs  
down to f/g

(FENDELMAN TAKES  
THE BOARD AND HURRIES  
TO THE DIRECTIONAL CONTROLS)

FENDELMAN: (Cont) Yes.

(HE MAKES A COUPLE  
OF FINE ADJUSTMENTS)

Let STAE L X  
see R

Right we're ready to begin, Stael./

39. 2 A  
CS Power control  
bank, PULL OUT +  
PAN L as STAE L  
enters

(STAE L GOES TO  
THE POWER CONTROL  
BANK)

40. 1 B  
MS FENDELMAN

Phase one power./

41. 2 A  
MS STAE L

STAE L: (ACTIVATING A SWITCH)  
Phase one power.

42. 1 B  
MCU FENDELMAN

(A LOW HUMMING NOISE  
BEGINS)

43. 2 A  
MCU STAE L

FENDELMAN: Phase two power./

STAE L: (ACTIVATES A SECOND SWITCH)  
Phase two power.

(THE HUMMING  
NOISE GETS  
LOUDER AND HIGHER  
PITCHED.

STAE L PUTS A  
HAND TO HIS EYES  
FOR A MOMENT AND  
SHAKES HIS HEAD  
SLIGHTLY AS IF  
TO CLEAR IT)

44. 5 A  
LS TREA  
at her bench.

3. INT. COLBYS LAB. NIGHT. 5A 4B

(+, next)



(Shot 4 4 on 5)

She turns on  
stool and looks  
to skull. She  
rises and X's  
down to it.

(THEA LOOKS UP  
FROM HER MICROSCOPE.  
SHE SHUTS HER  
EYES TIGHTLY AND  
THEN OPENS THEM  
WIDE. SHE RUBS  
THEM AND THEN HER  
NECK AS THOUGH  
SHE'S GETTING A  
HEADACHE.

THEA'S LIGHT  
ON

45.

4 B  
MCU SKULL

SHE GETS UP  
FROM HER WORK  
STOOL AND  
STRETCHES.

SHE GLANCES ACROSS  
AT THE SKULL.  
THERE SEEMS TO  
BE JUST A SUGGESTION  
OF LUMINESCENCE  
ABOUT IT.  
PUZZLED, SHE  
GOES FOR A  
CLOSER LOOK)

45B.

MCU Thea

1B 2A

46.

1 B  
MCU FENDELMAN  
he Xs up to  
top L of room,  
then back to  
orig. pos.

4. INT. FENDELMAN'S LAB. NIGHT

(2, next)

(Shot 46 on 1)

FENDELMAN: (PRESSING A SWITCH)  
Switching to main computer control.  
Activate full power run-up sequence.

47. 2. A  
MCU STAEL

STAEL: Activating full power run-  
up sequence, (PRESSES A SWITCH)  
now!

48. 1. B  
CU any piece  
of working  
equipment

(THE HUMMING SURGES,  
RISING STEADILY  
IN PITCH.

THE LIGHTS IN  
THE LABORATORY  
FLICKER AND DIM)

4A 5A

49. 4. A 5. INT. COLBY'S LAB. NIGHT  
CS Thea's  
desk.

(5, next)



10

- 10 -

(Shot 49 on 4)

The Light goes  
out.

(THE SOUND REMAINS  
AUDIBLE. THE  
LIGHTS FLICKER  
AND DIM.

50. 5 A  
MCU THEA  
still at d.s.  
bench. She looks  
to her desk then  
back to skull

THEA LOOKS AT  
THEM, THEN LOOKS  
BACK AT THE SKULL.  
IT IS DEFINITELY  
GLOWING NOW.

51. 4 A  
MCU SKULL

SHE STARES AT IT  
FASCINATED.

52. 5 A  
MCU THEA  
Go into  
BCU THEA

AS THE GLOW  
INCREASES HER  
FACE DRAINS OF  
EXPRESSION AND HER  
EYES BECOME GLAZED)

53. 4 A  
BCU SKULL

---

RECORDING PAUSE

---

(TK next)

- 10 -

TELECINE 3: (DUR: )

Ext. Wood. Night.

The HIKER is crashing through the underbrush. He suddenly freezes and listens intently. He glances around him fearfully, then panic snatches at him. He draws a shuddering breath and runs.

END TELECINE 3.

SOF

5A 4A

54. 4 A 6. INT. COLBY'S LAB. NIGHT  
BCU SKULL

MIX

(THEA IS IN  
A DEEP TRANCE.

55. 5 A  
BCU THEA

THE GLOW OF THE  
SKULL IS  
INTENSIFYING.

SSA BCU SKULL

THE SOUND OF  
THE POWER BUILD-  
UP CONTINUES TO  
RISE IN PITCH)

RECORDING PAUSE



TELECINE 4: (Dur: )

Ext. Wood. Night.

The HIKER is running  
for his life. His  
movements are frantic  
but he is slowing up.

HIKER : (SOBBING AND STRUGGLING)  
I can't! .. I can't!

He suddenly stops  
struggling and holds  
his breath, listening.

Almost out of earshot  
there is a dragging  
sound. He listens  
terrified as it comes  
closer - drag, pause -  
drag, pause -

END TELECINE 4.

5A 4B

7. INT. COLBY'S LAB. NIGHT

56. 4 B  
Closest  
poss. on  
skull.

(INTERCUT.)

(5, next)

13

MIX

57. 5 A  
Closest poss.  
of THEA

(A SLOW ZOOM IN  
ON THEA'S FACE  
AND ON THE FACE  
OF THE SKULL.

MIX

58. 4 B  
Closest poss  
of skull

THE SOUND OF THE  
POWER BUILD-UP  
CLIMBS TO A HIGH-  
PITCHED WHINE.

MIXED INTO THE  
SOUND IS THE  
DRAGGING NOISE  
COMING CLOSER)

---

RECORDING PAUSE

---



TELECINE 5: (DUR: )

Ext. Wood. Night.

C.U. OF HIKER'S FACE -  
eyes popping with terror.

He screams. + falls back, dropping his torch.

END TELECINE 5.



5A 4B

8. INT. COLBY'S LAB. NIGHT

59. 5 A  
CS Skull L  
of frame.  
THEA R of  
frame, as she  
falls out of  
shot

(THE SOUND OF  
THE SCREAM IS  
CARRIED OVER.

THEA SLUMPS  
TO THE FLOOR  
UNCONCIOUS.

60. 4 B  
CU Skull,  
as the glow  
dies

THE GLOW OF  
THE SKULL DIES.

THE SOUND OF THE  
POWER BUILD-UP  
RISES BEYOND  
THE AUDIBLE  
RANGE.)

EOA  
all equipment

15

- 17 -

(Shot 60 on 4)

1B 2A

61. 1 B 9. INT. FENDELMAN'S LABORATORY. NIGHT.  
MCU STAEL

62. 2 A STAEL: Full power, Doctor.  
MCU FENDELMAN

Go into CU

FENDELMAN: Excellent, Stael.  
We can begin the scan. Commencing  
scan. Programme one.

(PRESSES SWITCH)

---

RECORDING PAUSE

---

63. 2/1 Best avail.  
shot of  
equipment.

---

RECORDING BREAK

---

- 17 -



CU K9  
Leela b/g.

LEELA: Professor Moriarty  
will not be pleased (16)  
10 40 30

1. 1 C 10. INT. TARDIS.

CU Wires,  
PAN R to find  
2-Shot  
DOCTOR/LEELA  
fav. LEELA

(THE DOCTOR IS  
POKING ABOUT IN  
K.9's ENTRAILS)

LEELA: Well,

(SHE TWIRLS  
AROUND)

THE DOCTOR: Very nasty.

(LEELA ~~SPRUGS~~ 1+1  
GIVES UP)

LEELA: Will he be all right?

Ssh, I don't know.

THE DOCTOR: It will be all right.  
It just has a little corrosion in  
its circuits.

2. 3 C  
MCU DOCTOR LEELA: I can call K9 'he' if I  
like. You call the Tardis 'she'.

THE DOCTOR: Never!

3. 1 C  
MCU LEELA LEELA: I've heard you. / And it's  
quite clear to me that you can't  
control this machine, either.

4. 3 C  
MCU DOCTOR

THE DOCTOR: What did you say Leela?

LEELA: Leela said - It's quite clear  
to me that you can't control this  
machine either.

5. 1 C  
MCU LEELA THE DOCTOR: I heard what you said!

LEELA: Then why do you ask?

6. 3 C  
MCU DOCTOR THE DOCTOR: <sup>Leela</sup> I understand the Tardis  
perfectly. / There's not a part  
of her that I haven't repaired or  
adjusted at some time or another.

(1 Next)

LEELA: Don't cry about it.

(Shot 6 on 3)

HOLD Dr's rise  
and X to console.

And  
THE DOCTOR: Furthermore I am in  
complete and constant control of her.

CAMS 1 + 3 TILT  
quickly down  
LEFT

(IMMEDIATELY THERE IS  
A HIGH-PITCHED  
SHRIEK FROM  
THE CONSOLE AND THE  
CRAFT BUCKS AS IT  
GOES VIOLENTLY OUT  
OF CONTROL)

7. 1 C  
MCU LEELA  
HOLD her stagger  
to console.

LEEELAA: Complete and con.../

8. 3 C  
MCU DOCTOR

DOCTOR: Ssh! Someone is using  
a sonic time scan! Come on, old  
girl, come on. Don't let us down  
now.

LEEELAA: What's happening!

9. 1 C  
MCU LEEELAA

THE DOCTOR:  
We're being dragged towards a  
Relative Continuum Displacement  
Zone./

LEEELAA: A what?

THE DOCTOR: A hole in time.

10. 3 C  
MCU DOCTOR

LEEELAA: What'll happen?/

THE DOCTOR: Wish I knew.

LEEELAA: Can we get free?

11. 1 C  
MCU LEEELAA

THE DOCTOR: All depends on this  
misunderstood, uncontrollable, old  
machine./

12. 3 C  
2-s DOCTOR/LEEELAA

LEEELAA: (TO THE CONTROL DESK) I'm sorry  
I meant no disrespect!/

(1, next)



18

not 12 on 3)

TILT back to  
normal

THE DOCTOR: She's turning!

(Cam. 1 also)

LEELA: I could have been mistaken!

THE DOCTOR: (TRIUMPHANTLY) She's  
done it!

(EVERYTHING RETURNS  
TO NORMAL.

THE DOCTOR PATS  
THE CONSOLE)

13. 1 C  
CU LEELA

Well done!. Old girl you did it!  
~~Well done! She did it. / Cardia's wonder!~~

14. 3 C  
CU DOCTOR

LEELA: (AWED) You didn't tell me.  
Can she really understand what we  
say?/

15. 1 C  
CU LEELA

DOCTOR: Yes, yes she just generates  
a low intensity telepathic field.  
Obviously your primitive thought  
patterns appeal to her./

16. 3 C  
CU DOCTOR

LEELA: They do?/

HOLD his X  
down L

DOCTOR: Yes.

LEELA: Oh!

DOCTOR: That's odd.

LEELA: What my thought patterns?

DOCTOR: I can't calculate the  
co-ordinates.

LEELA: So what do we do?

17. 1 C  
CU LEELA

DOCTOR: We'll just have to follow  
the scan back to its source./

18. 3 C  
CU DOCTOR

LEELA: To destroy it?/

(1, next)

Shot 18 on 3)

19

THE DOCTOR: We have to stop it  
being used certainly. If we don't  
it will cause a direct continuum  
implosion and destroy the planet  
it's operating from./

19.     1     C  
          CU LEELA

LEEELAA: Do we know which one it  
is yet?/

20.     3     C  
          CU DOCTOR  
          2-s Leela/Dr

DOCTOR: Oh No!

LEEELAA: What?

DOCTOR: Oh No!

LEEELAA: What is it?

DOCTOR: Not that one!

LEEELAA: Not what one?

DOCTOR: Not there!

LEEELAA: Not where?

DOCTOR: Earth!/  
\_\_\_\_\_

LEEELAA: Earth!/  
\_\_\_\_\_

DOCTOR: Your ancestors have a talent  
for self-destruction which is little  
short of genius./  
\_\_\_\_\_

LEEELAA: Doctor I do not like the way  
you ... keep talking about my  
ancestors!/  
\_\_\_\_\_

DOCTOR: I like your new dress./  
\_\_\_\_\_

LEEELAA: Oh, thank you. /  
\_\_\_\_\_

DOCTOR: It's a pleasure.

---

R E C O R D I N G

B R E A K

---



20/21

1D 3D

64. 3 D  
MCS THEA  
+ coffee  
+ paper

11. INT. PRIORY KITCHEN. DAY.

(IT IS A LARGE  
STONE-FLAGGED  
ROOM.)

64A

LS Thea  
sitting at  
table.

(1 next)

(Shot 64 on 3)

She looks up

THEA RANSOME  
IS DRINKING  
COFFEE AND  
READING A PAPER.

65. 1 D  
Extreme wide-shot  
kitchen. THEA back  
to cam L of frame, as  
FENDELMAN/STAEI enter.

FENDELMAN COMES  
IN WITH STAEI)

FENDELMAN: Ah, Thea. You're feeling  
better this morning?

66. 2 D  
MOS THEA

THEA: Yes, I'm fine, thank you  
Doctor. I still don't remember  
what happened though.

67. 1 D *Cut Stael*  
MCU FENDELMAN  
he sits + starts  
to pour coffee.

THEA: I do remember it was your  
turn to make the breakfast, Max./

FENDELMAN: I'm sorry I'm afraid that  
was my fault. We have only just  
finished work. We worked all night.  
And the results! I think the results  
will amaze even Adam. Where is he by  
the way? /

68. 3 D  
CU THEA, she  
looks to STAEI

THEA: Out exercising Leakey.

RECORDING PAUSE

69. *22* 2 D  
CU STAEI  
He looks up  
to THEA

RECORDING BREAK



TELECINE 7: (DUR: 19<sup>u</sup> )

Ext. Wood. Day.

ADAM COLBY is  
looking for the  
dog.

COLBY: (CALLING) Leakey?  
Here boy! Come for Leakey!

A whine attracts  
his attention.  
He moves towards it.

COLBY: Leakey. What you got boy?  
More bones, is it? You old bone-  
hunter, you -

The dog has found  
the body of the  
HIKER.

END TELECINE 7:

1D 2B 4D 3D

70. 1 D 12. INT. PRIORY KITCHEN. DAY.  
2-s  
THEA/FENDELMAN  
fav. FENDELMAN

(3, next)

(Shot 70 on 1)

FENDELMAN: ...but Colby's methodology cannot be faulted. The excavation was brilliant. The reconstruction of the skull is first class work.

71. 3 D  
MCU THEA

THEA: He can't accept the evolutionary implications.

72. 1 D  
MCU FENDELMAN

FENDELMAN: And you, Thea? Can you accept them?

73. 3 D  
CU THEA

THEA: Chronology is my field Doctor Fendelman. I'm a technician not a human paleontologist.

74. 2 B (COLBY BURSTS IN)  
CS. Door, it opens COLBY enters

COLBY: There's a corpse at the edge of the wood.

75. 4 D  
MCU FENDELMAN  
he rises + Xs to COLBY for 2-s  
FENDELMAN/COLBY

FENDELMAN: What sort of corpse?

COLBY: A dead one, what other sort is there?

FENDELMAN: Male? Female?

76. 3 D  
CU THEA

COLBY: Male

77. 4 D  
2-s FENDELMAN/COLBY

THEA: Do we know him?

COLBY: I never saw him before.



(Shot 77 on 4)

- 26 -

FENDELMAN: How did he die - are there signs of violence?

COLBY: Not exactly. But by the look of him he didn't die easily./

78. 1 D  
CU STAEL

STAEL: It is never easy to die./

79. 4 D  
2-s  
FENDELMAN/COLBY

COLBY: Thank you, Maximillian. I'm going to call the police.

*CU Thea*

*2-s  
Fendelman/Colby*

(MAKES FOR THE DOOR)

FENDELMAN: Just a moment! We must consider this.

COLBY: What's to consider? There's a body out there. We can't just leave it. Or are you breeding vultures in that secret lab of yours?

FENDLEMAN: There is no need for discourtesy, Adam.

COLBY: I'm sorry, it's shock. He looked terrible! He must have been terrified when he died.

FENDLEMAN: Colby, Listen! The wood is supposed to be haunted. Can you imagine what would happen if there were news of a mysterious death in it?/

80. 3 D  
CU THEA

THEA: There'd be a certain amount of publicity./

81. 4 D  
2-s  
FENDELMAN/COLBY

FENDELMAN: It would be a circus.... That wood attracts enough lunatics anyway without advertising for them.

(Shot, 81 on 4)

COLBY: I don't see that we've much alternative.

FENDELMAN: Adam, our work is at a critical stage. Your discovery could be one of the most important milestones in human development. Your work will fundamentally affect how man views himself. We cannot be interrupted at this moment of destiny.

COLBY: Yes but, Doctor -

FENDELMAN: (CHUCKLING) And besides we wouldn't want your Nobel prize to be jeopardised by an unfortunate coincidence, now would we?

82. 3 D  
CU THEA

THEA: What are you suggesting, Doctor Fenelman?

83. 4 D  
2-s  
FENDELMAN/COLBY

FENDELMAN: I'm not suggesting anything yet. When Adam is recovered + he can show me the body and we can decide. Perhaps we can arrange for it to be found somewhere else.

84. 3 D  
CU THEA

THEA: That's illegal! /

85. 4 D  
2-s  
FENDELMAN/COLBY

FENDELMAN: A small deception. /

86. 3 D  
CU THEA

THEA: Adam, you can't possibly ....

87. 4 D  
2-s  
FENDELMAN/COLBY  
Let COLBY go,  
HOLD FENDELMAN as  
he Xs d to STAEL

COLBY: Probably wouldn't make much difference, I suppose.

exactly.

PAN them R to door

FENDELMAN: Exactly / We'll work something out. Stael? (Cont...)

(break next)

(Shot 87 on 4)

(FENDELMAN TAKES  
STAEEL ON ONE  
SIDE, QUIETLY)

Let STAEEL  
go oof R  
HOLD FENDELMAN

FENDELMAN: (cont.) Get on to London.  
Tell Haruman I want a security team  
here within two hours. Tell him I  
want the best we have and I want  
them armed.

I shall want you to  
do a full post mortem on that body.

---

RECORDING      BREAK

---



(27A)

5B

27. 5

B

13. INT. TARDIS.

Wide 2-shot  
PAN them to  
door,

Let DOCTOR go  
HOLD + TIGHTEN  
on LEEIA.

LEELA: Earth?

THE DOCTOR: Yes, Earth.

LEELA: The place of the  
sonic time scan?

THE DOCTOR: Yes, more or less.  
I haven't got it finally  
pinpointed but it's definitely round  
here somewhere. Come on.

Let her leave  
frame.

(THE DOCTOR STRIDES OUT.

LEELA CHECKS HER KNIFE  
AND FOLLOWS)

---

R E C O R D I N G   B R E A K

---

5/7 TK-35

- 30 -

RON TK-35

TELECINE 8: (DUR: )

SON

Ext. Field. Day.

The Tardis has materialised in a field of cows. By nature curious, several of the animals are clustered around the door. The DOCTOR walks right into them. With an elegant flourish he doffs his hat and beams at them.

THE DOCTOR: Good morning, ladies. And which one of you has the time scanner?

LEELA emerges and immediately draws her knife.

*CU Cow*

~~THE DOCTOR: They're harmless. Large, but harmless. They're called cows. They make milk. MOQ!~~

~~LEELA: Is that good?~~

~~THE DOCTOR: If you like milk. I like milk.~~

MS Leela

LEELA: This doesn't look like the place, Doctor.

THE DOCTOR: I did say more or less. Though this does look rather less than more. You know I don't think these cows know anything about a time scanner. Fine, never mind, it's a beautiful day and the exercise will do us good. Come on.

END TELECINE 8.

- 30 -

4E 2A

14. INT. FENDELMAN'S LABORATORY. DAY.

88. 2 A  
LS FENDELMAN  
at Computer  
area. He Xs  
down to Power  
Control Bank +  
sits on stool

(FENDELMAN IS EXAMINING  
A COMPUTER PRINT-OUT.

STAEL COMES IN)

He turns

89. 4 E  
MCU FENDELMAN

*Look*  
FENDELMAN: *Yes.* It's there Stael.  
*As we thought.* If we can just get  
a visual interpretation of this  
area here we will see the living  
owner of that skull.

90. 2 A  
MLS STAEL  
at door

STAEL: I have completed the post  
mortem.

FENDELMAN: And?

91. 4 E  
MCS FENDELMAN

STAEL: I cannot find the cause of  
death. There is a small blister at  
the base of the skull but that couldn't  
have killed him.

FENDELMAN: Natural causes then.

STAEL: There is something strange.

92. 2 A  
MCS STAEL

FENDELMAN: (IMPATIENTLY) Well?

93. 4 E  
MCU FENDELMAN

STAEL: The outward signs are that  
the man died quite recently. His  
watch is still working. He has  
yesterdays newspaper in his pocket  
and a thermos of tea which is still  
hot. The mud on his boots is still -

(2, next)



(Shot 93 on 4)

FENDELMAN: (INTERRUPTING) Yes, yes!  
Get on with it.

STAEL: The body is decomposing.

FENDELMAN: Already? /

94. 2 A  
MCS STAEL

He Xs down to  
FENDELMAN for  
2-shot  
STAEL/FENDELMAN

STAEL: It's falling apart  
as you watch.

FENDELMAN: And the cause?

STAEL: I don't know but it's as  
though all the energy has been removed.  
All the binding force has gone and all  
that's left is a husk.  
Remains

FENDELMAN: (PENSIVELY) Very well.  
Are the security team in place?

STAEL: Yes.

FENDELMAN: Good. You will dispose  
of the body. No one must know of  
this. No one at all, Max.

Let STAEL go  
oof L. HOLD  
FENDELMAN

---

RECORDING BREAK

---

TELECINE 9:

(DUR: 3'34")

[SOP]

Ext. Lane. Day.

THE DOCTOR is lying on a grassy bank, his hat over his eyes.

LEELA: Doctor? Doctor!

THE DOCTOR pushes his hat back and sits up.

LEELA has captured a local. TED MOSS, a labourer, is holding a bicycle on which are slung a bill-hook and a sickle. He is standing very still as LEELA holds her knife against the side of his neck.

LEELA: He came armed and silent.

THE DOCTOR: (BEAMS) You must have been sent by Providence.

MOSS: No I were sent by Council. To cut the verges.

LEELA: Your Council should choose it's warriors more carefully. A child of the Sevateem could have taken you.

MOSS: Escape from somewhere did she? If you're her doctor you shouldn't let her wander round loose. She could do someone a damage.

LEELA: (LOWERING HER KNIFE) He was 't hunting us?

807

THE DOCTOR: No. Have a jelly baby?

He proffers the bag.

Moss draws back slightly.

MOSS: You've both escaped from somewhere haven't you?

THE DOCTOR: Frequently. What's the nearest village?

MOSS: Fetchburgh. 'Bout a mile down that way.

THE DOCTOR: Fetchburgh? (THOUGHT-FULLY) Tell me about the ghosts.

MOSS is startled, he touches his chest, where clearly he is wearing some sort of charm beneath his shirt.

MOSS: Don't know what you mean. 'Ent nothin' like that round here.

LEELA: He's lying.

THE DOCTOR: The strangers then.

MOSS: You mean Fendelman and that lot at that Priory?

THE DOCTOR: Yes. That's exactly who I mean. Where did he come from, do you know?



33  
SOT

MOSS: Well he's foreign isn't he.  
Calls hisself a scientist.

They do say he's one of the richest men in the world though you wouldn't think so to look at him, scruffy devil. They say he made his money out of 'lectronics, but that don't seem likely 'cause he ent Japanese. (LOWERS HIS VOICE CONFIDENTIALLY) His people dig up bodies.

THE DOCTOR: they do? splendid.

LEELA: Grave robbers?

THE DOCTOR: Archaeologists.  
Where is this Priory?

MOSS: Yon side of the village.

THE DOCTOR: And it is haunted, of course?

MOSS: Yes, but it's the wood more than --

He stops and touches his charm again.

THE DOCTOR: Don't worry. What's your name?

MOSS: Ted Moss.

~~MOSS watches them leave.~~  
Carefully he draws the charm from beneath his shirt. It is a square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead.

THE DOCTOR: Ted Moss. Well don't you worry Mr. Moss, we won't tell a soul, living or dead. Come on Leela.

(They leave A.L.)

END TELECINE 9.

(ON TK)

1D 2B 4D 3D

95. 3 D 14B. INT. PRIORY KITCHEN. DAY.  
LS Kitchen  
MRS. TYLER/  
MITCHELL

Let MITCHELL  
go oof R to  
C of room.

(MARTHA TYLER, A  
FORMIDABLE LADY OF  
ADVANCED YEARS, IS IN A  
TOWERING RAGE WITH A  
POWERFULLY BUILT SECURITY  
MAN)

MITCHELL: Just relax and stay there.  
We'll get it sorted out.

96. 2 B MRS TYLER: Don't you tell me what to  
MCS MITCHELL do in my own kitchen! /

97. 4 D MITCHELL: This isn't your kitchen  
MCU MRS. TYLER granma. /

MRS TYLER: I ent your granma! Don't  
you granma me!

98. 1 D (ENTER COLBY FOLLOWED  
MC 2-s BY THEA)  
COLBY/THEA  
at door

99. 4 D COLBY: What's going on here. (TO  
MCU MRS. TYLER MITCHELL) Who are you? /

100. 3 D MRS TYLER: This fellow tried to  
LS Kitchen stop me comin' to the house. /

101. 4 D MITCHELL: My name is Mitchell. I'm  
MCU MRS. TYLER the Security Team-Leader. The house  
and grounds are under restriction.  
My instructions are that no-one gets  
in or out without clearance. This  
loony old trout seems to think she's  
an exception. She isn't. /

(Shot 101 on 4)

PAN MRS. TYLER  
R to 2-s  
MRS T./MITCHELL

MRS TYLER: Loony old trout?

(ALMOST BERSERK WITH  
RAGE SHE PHYSICALLY  
ATTACKS MITCHELL.  
COLBY ATTEMPTS TO  
RESTRAIN HER)

102. 1 D  
2-s COLBY/THEA  
PAN COLBY L  
to 3-s  
MRS.T./MITCHELL/  
COLBY

COLBY: Gently Mrs. T, remember  
your varicose veins.

(MITCHELL BACKS OFF AND  
LOSES HIS TEMPER)

MITCHELL: (FURIOUSLY) All right!  
I've had it with you, you old bag.  
Any more trouble and I'll sling you  
outside and set the dog on you.

COLBY: Now just a minute!

THEA: You can't talk to her like that.

GO into 2-s  
MRS T./MITCHELL

MRS TYLER: (SOFT-VOICED) Don't  
ye mind him my lovelies!

Cut Mrs. Tyler

(THEY TURN TO LOOK AT HER.  
SHE IS SMILING. HER  
EYES NEVER LEAVE MITCHELL'S  
FACE. HER VOICE TAKES  
ON A CROONING QUALITY)

He'll be sorry sooner or later. Later  
or sooner he'll regret. (NORMAL VOICE)  
I'm goin' now, perfessor. You can  
tell Doctor Fendelman I'll come back  
when they others is gone and not  
before. I don't hold wi' the likes  
of he.

(3, next)



(Shot 102 on 1)

(SHE STOMPS TOWARDS  
THE DOOR)

COLBY: (HELPLESSLY) Mrs. T?

MRS TYLER: (TO MITCHELL) There ent  
a dog born that'd attack me, boy.  
They got more sense than some people.  
most

~~Let her go.~~  
HOLD MITCHELL  
PAN him L to  
2-s COLBY/MITCHELL  
Let MITCHELL go.

(SHE LEAVES.

MITCHELL FORCES A  
CHUCKLE)

HOLD COLBY

MITCHELL: Now I know why they burnt  
witches.

COLBY: Cheaper than oil. I don't  
know who you are, friend, but I hope  
you can cook./

103. 3 D  
CS MITCHELL

MITCHELL: I told you who I am./

104. 1 D  
C 2-s COLBY/THEA

COLBY: You meant all that stuff about  
restrictions? /

105. 3 D  
CS MITCHELL

MITCHELL: Of course./

106. 1 D  
C 2-s  
COLBY/THEA

THEA: You said no-one could go in or  
out without authorisation. Does that  
apply to us? /

107. 3 D  
CU MITCHELL

MITCHELL: Yes, Miss Ransome./

108. 1 D  
C 2-s  
COLBY/THEA

THEA: That's ridiculous.

109. 3 D  
CU MITCHELL

COLBY: Authorisation from whom? /

110. 1 D  
C 2-s  
COLBY/THEA  
COLBY Xs to  
door + exits

MITCHELL: If I were you I should  
talk to Doctor Fendelman./

COLBY: You stay here Thea, I'll go.

50

111.5 C 15. INT. CORRIDOR 2 DAY.

COLBY enters  
from Cam R  
+ Xs d into  
Corridor 3

(ADAM COMES  
DOWN THE  
CORRIDOR)

4F

112. 4 F 15A. INT. CORRIDOR 3 DAY.

LS Corridor  
COLBY enters  
Xs d to FEND's  
Lab. Knocks.  
+ Opens door.

(ADAM CROSSES  
DOWN CORRIDOR  
TO FENDELMAN'S  
LAB.

HE KNOCKS ON DOOR)

113. 2 A

LS Fendelmans  
lab.

(HE OPENS DOOR)

1B 2A

COLBY enters  
to C. then  
continues Xing  
down to Power  
Control Bank.

15B. INT. FENDELMAN'S LAB. DAY.

(THE DOOR OPENS  
+ COLBY STOMPS  
IN)

COLBY: Doctor Fendelman?!

(HIS ANGER IS SUDDENLY  
FORGOTTEN AND HE  
STARES AROUND HIM  
IN AMAZEMENT AT  
THE SCANNER  
EQUIPMENT)

See FENDELMAN  
enter in b/g

(FENDELMAN ENTERS  
QUIETLY, UNNOTICED  
BY COLBY)

FENDELMAN : You are impressed?



(Shot 113 on 2)

COLBY: (STARING GUILTILY) I don't know. I always say if you've seen one juke-box you've seen them all. This is archaeology?

FENDELMAN Is  
d. to COLBY

Go into SINGLE  
FENDELMAN

FENDELMAN: This, Adam, is the Ultimate Archaeology. It was data from here which led me to choose the excavation sites in Kenya. Once you had pinpointed the exact location of the skull and reconstructed it, and Thea had dated it then the real work of this machine could begin./

114. 1 B  
CU COLBY

COLBY: And that is?

115. 2 A  
BCU FENDELMAN

FENDELMAN: Ten years ago I was working on a new missile guidance system. /I noticed an unusual vibration effect, a sort of sonic shadow ....

115A

CU Colby

RECORDING BREAK



(39)

TELECINE 10: (DUR: 43" )

END

Ext. Priory Gateway. Day.

Just inside the gate is  
a SECURITY MAN with a  
doberman on a leash.

PAN to the DOCTOR and  
LEELA watching him from  
a hiding place.

THE DOCTOR : What is it?

LEELA: A guard, Doctor. I will  
kill him.

THE DOCTOR: No!

LEELA: Why not?

DOCTOR: You'll upset the dog.  
Really Leela you simply must stop  
attacking people. You'll get us  
into trouble.

LEELA: Why? Do not worry Doctor,  
I shall protect you.

DOCTOR: You'll protect me!  
No, we'll circle round the back.

THE DOCTOR gets up and  
moves off. LEELA follows.

END TELECINE 10.

-----

4A 3E

116. 4 A  
2-s COLBY  
L/F/G,  
THEA at her  
work bench

16. INT. COLBY'S LABORATORY. DAY.

COLBY: Crazy as a bed bug. He actually believes that he can see into the past with that electronic fruit-machine he's got down there.

117. 3 E  
MCU COLBY

THEA: Did he demonstrate it for you?

COLBY: Did he demonstrate it?  
Of course he didn't demonstrate it.  
How could he I mean  
it's a load of garbage. He thinks  
because he can pervert the laws  
of the land he can do the same for the  
laws of physics./

118. 4 A  
2-s COLBY L/F/G  
THEA at her work  
bench.  
THEA rises + Xs  
d to COLBY

self-THEA: It's a bit late to start being  
righteous about perverting the laws  
of the land.

COLBY: What? Yes I suppose it is.

119. 3 E  
CU COLBY

THEA: Did he give / any  
demonstrating it? reason for not

120. 4 A  
CU THEA

COLBY: Apparently it only works  
after dark./

THEA: (THOUGHTFULLY) Minimising  
solar disruption, perhaps.

COLBY: What?

(3, next)

(Shot 120 on 4)

Go into BCU

THEA: Fendelman's no fool when it comes to electronics. He was one of the authentic geniuses in the field until he developed this interest in the origins of man.

121. 3

E

C 2-shot

COLBY/THEA

COLBY rises,  
they X to door.  
PAN DOWN to  
skull

COLBY: You mean until he flipped his lid. Come on. We'll get some supper...

---

R E C O R D I N G      B R E A K

---





TELECINE 11: (DUR: )

SOT

Ext. Wood. Dusk.

THE DOCTOR and LEELA  
enter Fetch Wood at  
the same point that  
the hiker did at  
the beginning of the  
episode.

THE DOCTOR: The house must be that  
way. Come on.

He moves off. LEELA  
remains listening. She  
hears a sound nearby  
and draws her knife. She  
crouches and moves through  
the bushes.

END TELECINE 11.

-----

3B

122. 3 B

17. INT. CORRIDOR 3 NIGHT.

IS Darkened  
Corridor.  
THEA Xs d from  
Corridor 1 area  
and comes d to  
door of Fend's  
Lab.

(THEA WALKS  
DOWN THE  
CORRIDOR  
TOWARDS  
FENDELMAN'S  
LAB.)

(2, next)

(42)

(Shot 122 on 3

2A

17A. INT. FENDELMAN'S LABORATORY. NIGHT.

123. 2 A

LS Lab.  
(in darkness)  
The door opens  
THEA enters +  
switches on light

She looks around

PAN her R as she  
Xs up to computer

HOLD her X down  
to Power control  
bank, as she  
throws first  
switch, GO into  
CU

(THEA RANSOME  
SLIPS INSIDE  
AND CAREFULLY  
CLOSES THE DOOR  
BEHIND HER.

SHE SWITCHES  
ON THE LIGHT  
AND PUTS THE  
PIECE OF TOUGH  
PERSPEX WITH  
WHICH SHE FORCED  
THE LOCK ONTO  
ONE OF THE WORK  
BENCHES, SINCE  
WITHOUT HER LAB  
COAT SHE HAS  
NO POCKETS.

SHE STUDIES  
THE LABORATORY  
SET-UP AND THEN,  
AFTER A MOMENT'S  
DELIBERATION,  
SHE PRESSES THE  
FIRST SWITCH  
IN THE POWER  
ACTIVATION SEQUENCE)

4A

124. 4 A

18. INT. COLBY'S LAB. NIGHT.

LS Lab.  
  
GO into CU  
SKULL, as  
it begins  
to glow.

(THE SKULL  
BEGINS TO  
GLOW)

---

RECORDING PAUSE

---

(44)

TELECINE 12: (DUR: 46" )

SOF

Ext. Wood. Night.

LEELA, knife drawn,  
is standing in cover.  
The shadow of a dark  
hooded FIGURE drifts  
by her. She waits  
a moment, then follows.

THE DOCTOR is moving  
forward cautiously.  
He pauses and looks  
back.

THE DOCTOR: Now, whatever you do  
stick close to me, understand?  
Leela, Leela? She's done it  
again.

END TELECINE 12.

2A

125. 2 A  
CU THEA

19. INT. FENDELMAN'S LAB. NIGHT.

PAN DOWN to  
switches.

THEA throws  
the 3rd switch

(THEA IS FALLING  
INTO A TRANCE.  
HER FACE IS  
BLANK, HER  
EYES STARING.  
HER HAND SLOWLY  
REACHES TOWARDS  
THE THIRD SWITCH.

SHE PRESSES IT)

RECORDING PAUSE



(45)  
+  
(46)

TELECINE 13: (DUR: )

SOE

Ext. Wood. Night.

THE DOCTOR stops  
and listens. In  
the distand the sound  
of something dragging  
itself towards  
him can be heard.

He tries to move  
and finds he cannot.

THE DOCTOR: Paralysis?

The dragging sounds  
draw closer.

Ext. Cottage. Night.

LEELA ghosts up to  
the cottage and  
works her way along  
the wall to a door.

END TELECINE 13:

2A

126. 2 A  
CU THEA  
Go into  
BCU

20. INT. FENDELMAN'S LAB. NIGHT.

(CU OF THEA)

MIX

3E

127. 3 E  
BCU Skull

21. INT. COLBY'S LAB. NIGHT

(CU GLOWING SKULL)

RECORDING PAUSE



TELECINE 14: (DUR: )

SOF

Ext. Wood. Night.

The DOCTOR's eyes are  
wide and staring  
with fierce  
concentration.

He is breathing rapidly.

The dragging sounds  
are very close. They  
come even closer .....

EXT. Cottage

MS Leela ghosting  
up to door.

END TELECINE 14:

129A.

barrels of shotgun

2C

130.2

C

LS Int. Cottage

22. INT. COTTAGE. NIGHT.

(LEELA'S HAND AND  
ARM INTO FRAME  
SILENTLY PUSHING  
OPEN THE COTTAGE  
DOOR)

RECORDING PAUSE

131.

2

C

CU LEELA  
entering cottage

(LEELA ENTERS  
THROUGH COTTAGE  
DOOR)

RECORDING PAUSE

132.

CU Barrels of  
shotgun, pointing  
L of frame.  
It fires.

(AS THE DOOR SWINGS  
OPEN THE CAMERA  
ZOOMS IN ON THE  
BARRELS OF A SHOTGUN.  
WITH A SHATTERING  
ROAR THEY ARE BOTH  
DISCHARGED DIRECTLY  
INTO CAMERA)



TELE-42/

TELECINE 15 : (DUR: 50" )

CLOSING TITLES

S/I

TJ 7

Doctor Who  
TOM BAKER

TJ 8

Leela  
LOUISE JAMESON

TJ 9

Thea Ransome  
WANDA VENTHAM

Martha Tyler  
DAPHNE HEARD

TJ 10

Dr. Fendelman  
DENIS LILL

Ted Moss  
EDWARD EVANS

TJ 11

Maximillian Stael  
SCOTT FREDERICKS

Adam Colby  
EDWARD ARTHUR

TJ 12

David Mitchell  
DEREK MARTIN

Hiker  
GRAHAM SIMPSON

TJ 20

Incidental Music  
by DUDLEY SIMPSON

TJ 21

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PRUE SAENGER

Production Unit Manager  
JOHN NATHAN-TURNER

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TJ 23

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